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man; in other words, the illustrator should express himself and not attempt merely to develop skill. If an artist becomes too skillful there is mostly skill and little art; illustrations should retain a certain amateurishness. The artist should not draw as the public wants him to draw, but in his own way.

Mr. Gibson admitted that he was "dangerously close" to the magazines. He suggested that illustrators should not live in the picture galleries but should draw inspiration from natural surroundings and live in the life about them. He compared an artist who depended for inspiration entirely upon the works of others to a hen eating omelets. The dominant note in Mr. Gibson's talk was that illustrators in their work should be natural.

Orson Lowell, whose illustrations in *Life* and other publications are widely known, in opening his talk referred to the early days when he and Hy. Mayer sold drawings for fifty cents a piece. He pointed out a fact he had learned in his experience, which indicates a distinct difference between the illustration of stories in the magazines and cartooning. The illustrations of a story should arouse the interest of the reader and lead him along, but should not tell the story itself. The cartoon, however, must tell the whole story.

Henry Lewis Johnson, deprecating the use of so much coloring in present-day illustration and printing, told of a Boston printer's business card which contained the phrase, "We also print in red." He ventured the assertion that there are no generally accepted standards in printing that can be used as a guide by the learner and hoped that the Institute would develop needed authoritative standards. He referred to the success of the Society of Printers of Boston, and suggested that when that Society visits New York in May the Institute arrange to meet with the Boston organization. Plans to that effect are likely to be carried out.

Howard Giles, artist, and John J. Petit, architect, also took part in the discussion.

As is customary at the Institute's monthly meetings there was an appropriate exhibit arranged around the walls of the dining room. Included in the original drawings shown was the work of

Coll, Berger, Keller, Foster, Pegram, and Jessie Wilcox Smith.

In connection with the dinner of the Institute, March 26th, at the National Arts Club, there will be an elaborate exhibit of posters, and the subject will be discussed by H. L. Sparks, Robert Frothingham, and others. Arthur Wiener will deliver a stereopticon lecture on "The Making of a Poster," at a joint meeting of the Institute and the National Arts Club, the evening of April 2d.

ART IN THE CHICAGO PUBLIC SCHOOLS Since the Public School Art Society began its campaign in Chicago many years ago to decorate schools and to give lectures, to interest children in pictures, a variety of similar activities have been instituted through its inspiration. Even today, there are those who regard pictures and sculpture and the history of art as a luxury, and not as a necessity to develop and to enrich the human mind. They do not understand how art galleries and museums, and visits to them contribute to civic welfare. But by means of the Public School Art Society, local art clubs in the suburbs, and the committee on Childrens' Art Education, under Mrs. Homer H. Kingsley of the Municipal Art League, even the remote wards of Chicago, Evanston, and adjacent towns west and south have live art movements which are doing good work.

During the twenty-one years of the Chicago Public School Art Society, over \$25,000 has been spent in pictures and casts which have been placed mainly in the poorer and neglected districts, and a general collection valued at about \$40,000 to which certain pictures had been contributed, kept actively before the children. Seven dingy schools were decorated in restful tones and hung with pictures beautiful in color and design, and over 100 schools have received from one to a dozen or more pictures. Three loan collections, each having about thirty of the best colored prints and carbons are kept moving from one school to another, and a good collection of original paintings loaned by Chicago artists is similarly exhibited in one school after another.

A number of paintings are purchased

each year by friends of the Society and placed in the school where the need is greatest. Some of these are chosen from the annual exhibition by Chicago artists at the Art Institute. Paintings and good prints are hung in the social centers, as well as in rooms used by the crippled children and the deaf. This year four neighborhood committees were formed to look after given schools in crowded sections where living conditions were sordid. With the cooperation of a clean-up campaign of the School Board, the buildings were brightened, window boxes, potted plants and flowers and curtains introduced with the pictures. The result morally has been marked. The women of the committee visit the schools frequently, talk about the pictures, and show an outside human interest that is appreciated.

Mrs. Homer H. Kingsley is the leader of the movement in the city of Evanston, and her plan is being adopted in other suburbs. The program includes art talks on the pictures in the museum, or on local exhibitions. Mothers with children in the school are patronesses of the events. Post cards or other pictures of various accessible collections are distributed among the children, and then on a stated day knowing what they are to see, the group of children with their chaperons visit the Art Institute, or it may be a special exhibition in their own town.

At Hinsdale, another suburb, the children were brought from a country school, some miles away, to visit the art exhibition in the club house. The Art Institute in Chicago holds docents ready to receive parties of children, and the occasion is made both instructive and hospitable so that they come again.

EXHIBITIONS IN BUFFALO

The Albright Art Gallery, where the International Exhibition sent out by the American Federation of Arts is now on view, held, during the month of February, three especially interesting exhibitions.

The exhibition of "Old Masters of Photography," arranged by Mr. Alvin Langdon Coburn, was quite unique. The aim was to gather together the works of the four pioneers of the art of photography,

for study and comparison with modern photography. The exhibition included portrait photographs by David O. Hill and Mrs. Julia M. Cameron, of such interesting and notable of their contemporaries as John Ruskin, Thomas Carlyle, G. F. Watts, Wm. M. Rosetti and Holman Hunt. Dr. Thomas Keith's Old Edinburgh series were shown, as well as Lewis Carroll's original "Alice," and other photographs of his child friends.

Another special exhibition at the Albright Gallery was of paintings by F. Hopkinson Smith. His water colors were of old English Inns, Gardens and By-Ways, and his charcoal drawings were of Dickens' England, and also of little Venetian scenes.

The third exhibition consisted of wood-engravings which illustrated practically the whole history of the art, and included many examples of the works of the early German and Italian masters, as well as those of the modern American group, and contemporary foreign engravers. The exhibition was supplemented by oral instruction for students.

LITTLE PICTURES FROM THE ARTISTS' COLONY, LYME

The Milwaukee Art Society recently held an exhibition of the works of painters identified with Lyme, Conn., where there has been an important artists' colony for some fourteen years. Lyme is a quaint village, with broad elm-shaded streets, and is full of pictorial possibilities. Practically every kind of scenic beauty is there, and many artists have bought homes in and near the village, where they paint the seasons through. The exhibitions of the works of Lyme painters have become annual events of much interest, and among the artists are F. E. Church, F. O. Bicknell, Matilda Brown, Lewis Cohen and Wm. H. Howe. This year an Art Association has been incorporated and Lyme is to have its own Art Gallery.

THE TOLEDO MUSEUM OF ART

The Hitchcock Memorial Exhibit was one of the important February events at the Toledo Museum. In the annals of American art, the name of George Hitch-